

ACMR Newsletter

Association for Chinese Music Research

中國音樂研究會通訊

<http://acmr.info/>

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MESSAGE FROM THE PRESIDENT



Adam Kielman

It was good to gather virtually at our annual meeting in late October, even though I think we all missed having the opportunity to meet face-to-face in Atlanta. Our meeting featured three excellent paper presentations by members Jun Feng, Jing Xia, and Eva (Yi) Yang. Abstracts for all three papers are included in this newsletter.

Many thanks to our newsletter editors Shuo (Niki) Yang and Matthew Haywood for once again putting together a rich and informative newsletter. Inside you will find extended announcements of two recent publications that feature work by several of our members, and that will no doubt be of interest to all members. The newsletter also features a report by Priscilla Tse on Professor Siu-wah Yu's keynote talk on Cantonese music in Hong Kong at a recent symposium held

at the Hong Kong Academy for Performing Arts. Finally, there is information about an upcoming event in April at the University of Pennsylvania exploring Li Delun's 1973 collaboration with the Philadelphia Orchestra and its impacts and contexts, organized by ACMR Secretary Shelley Zhang.

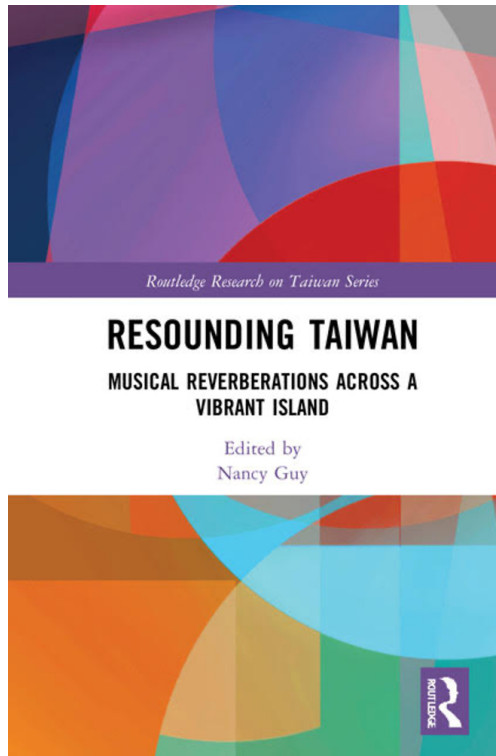
As we face the uncertainty of yet another COVID-19 surge, I wish everyone and all their loved ones health and safety, and hope for a better 2022.

Adam Kielman

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Recent Publications



Resounding Taiwan: Musical Reverberations Across a Vibrant Island demonstrates the ways in which the study of music contributes to our identification and interpretation of the forces that, when woven together, form Taiwanese society. These elements include political policies (both those aimed at negotiating Taiwan's place in the world and those that order Taiwan internally) and the feeling-full reactions to and assertions of those policies. The twelve chapters explore how music shapes life—and life shapes music—in Taiwan. The chapters present diverse approaches to their sounding subjects. Some are deeply rooted in the methods and concerns explored by Taiwan's first generation of ethnomusicologists, while others employ current social theories. The volume displays not only what music can tell us about Taiwan, but *how* music tells us.

www.routledge.com/Resounding-Taiwan-Musical-Reverberations-Across-a-Vibrant-Island/Guy/p/book/9780367473990

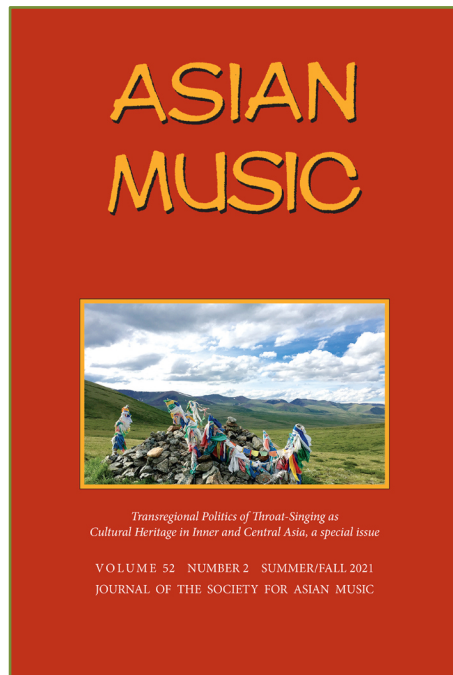
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Recent Publications (cont.)

Asian Music Special Issue

The Summer/Fall volume of the journal *Asian Music* features a special issue of collected articles entitled: “**Transregional Politics of Throat-Singing as Cultural Heritage in Inner and Central Asia.**” Addressing the outcomes of the controversial 2009 nomination of “Art of Singing: Khoomei” as UNESCO Intangible Cultural Heritage of the People’s Republic of China, these collected articles discuss the disconnects between international heritage policy and grounded Indigenous



understandings of heritage across six distinct regions: Mongolia, Tyva, Khakassia, Altai, Inner Mongolia, and Kazakhstan. The special issue is a product of over five years of collaboration between guest editors Charlotte D’Evelyn, Robert O. Beahrs, Andrew Colwell, and Johanni Curtet, and features outstanding contributions by Saida Daukeyeva, Carole Pegg, Ted Levin, and Valentina Süzükei.

muse.jhu.edu/issue/45261

Recent Publications

Tse, Priscilla. 2021. “Performing Androgyny: Cross-dressing Actresses, Stardom, and Fandom in Cantonese Opera in Hong Kong.” *Inter-Asia Cultural Studies* 22 (2): 139–157.

Yung, Bell. 2021. “From Humble Beginnings to Qin Master: The Remarkable Cross-Fertilization of Folk and Elite cultures in Yao Bingyan’s Dapu Music” in *Routledge Handbook of Asian Music: Cultural Intersections*, edited by Lee Tong Soon, 88-122. London and New York: Routledge. 2021.

_____. 2021. 从认知观点剖析文人琴娱己的表现力——给音乐下新定义（上）[Cognitive Analysis of the Expressivity of Qin Music by the Literati: A New Definition of Music, Part 1]. 中国音乐（北京中国音乐学院学报）4 (April): 5-17.

_____. 2021. 从认知观点剖析文人琴娱己的表现力——给音乐下新定义（下）[Cognitive Analysis of the Expressivity of Qin Music by the Literati: A New Definition of Music, Part 2]. 中国音乐（北京中国音乐学院学报）5 (September): 85-94.

ACMR Meeting Presentations

Thursday, October 28, 8-10pm (EST/EDT) online in conjunction with the SEM 2021 Virtual Annual Meeting

The Female Shawm Players in Villages of Southeastern Hubei Province, China

Jun Feng, SOAS, University of London

Shawm bands, which formerly performed Chinese court music and later became widespread in folk contexts, are historically dominated by male players. This situation continued until the reform and opening-up policy was implemented in China in the 1980s. Under the rapid development of the economy and society, it is a common phenomenon that male villagers make a living far away from home while women stay at home raising children and managing the household. With improved living conditions, some female villagers are able to learn music and dance as a leisure activity, and since the beginning of this century some of the women in the villages where I conducted fieldwork from 2020 to 2021 have started to learn shawm band music. New technologies, such as phone recordings and social media platforms WeChat and Douyin, are used by new apprentices during the process of learning and practicing shawm music. By investigating the Paiziluo shawm and percussion bands in southeastern Hubei province, this paper discusses the learning and performance of female shawm players in villages, and the influences of Douyin on their musical lives. Considering the social context, this paper argues that the new musical roles for women are not equivalent to the elevation of their social status. This paper ends up with a discussion of the prospects for these folk shawm and percussion bands in villages.

Reinterpretation of “Shi Liu Ban” in *Xian Suo Bei Kao*

Jing Xia, University of Arizona

In 1814, a Mongolian literati Rongzhai compiled *Xiansuo Beikao*, a collection of thirteen musical scores that he called “the ancient music of today”. This work represents one of the most detailed and complete collections of Xiansuo music in the Chinese music history. The piece “Shiliu Ban” in the *Xiansuo Beikao* has been the subject of many scholarly studies since the 1980s. Within “Shiliu Ban” one finds the earliest record of “Baban”, a musical concept that has had a profound influence on the transmission and development of traditional Chinese music since then. In music scholarship, “Shiliu Ban” has often been analyzed through the lens of Western music theory and aesthetics. In an effort to decenter music studies, this paper analyzes “Shiliu Ban” prioritizing local musical systems that focus on modes of transmission in traditional Chinese music and performance practice. Through this analysis, this presentation reinterprets the “Shiliu Ban” in the context of Chinese philosophy, aesthetics, and traditional music theory to explore the artistic value behind this iconic piece of Chinese music history.

From a Religious Practice to a Traditional Culture: A Case Study of Dongjing Music in Heijing, Southwestern China

Eva (Yi) Yang, Eastman School of Music, University of Rochester

As a religious practice, Dongjing music has been present at religious festivals and rituals in southwestern China for hundreds of years. Previous scholars have discussed that Dongjing is less about the music, and more about chanting and reciting religious texts derived from Taoism, Confucianism, and Buddhism. My presentation draws on my own fieldwork in Heijing, Yunnan Province, China as well as previous scholarship on the history of the musical practice. Dongjing music was largely banned in Communist China beginning in 1949 until the gradual lightening of policies after the Cultural Revolution in 1976. In today's Heijing, the Dongjing Music Association chooses to cooperate with the local government for legitimacy, emphasizing Dongjing music as a traditional culture and incorporating Dongjing music as a part of the Intangible Cultural Heritage program, both of which align the local government's economic strategies in tourism. The Dongjing Music Association, the local musicians and the government find common ground within the cultural aspect of the practice, and therefore, revive Dongjing music in a more secular way. This presentation argues that while Dongjing music is marketed predominantly as a secular culture, the religious elements are maintained and sustained by its traditional origin. Specifically, it also argues that Dongjing music as a semi-religious and semi-secular tradition is used as strategies for both the development of the music and the association, which has presented it as a prime site for reconciling the past and the present.

Li Delun in Philadelphia - Upcoming Event

Shelley Zhang, University of Pennsylvania

April 2, 2022 (Saturday) / 10:00 am—4:00 pm

Class of 1978 Orrery Pavilion

Kislak Center for Special Collections, Rare Books and Manuscripts

6th floor, Van Pelt-Dietrich Library; 3420 Walnut Street

University of Pennsylvania

<https://wolfhumanities.upenn.edu/events/delun>

Often hailed as the father of Western classical music in China, Li Delun 李德伦 was the conductor of Beijing's Central Philharmonic. Drawing on archival photographs of him in Penn's Kislak Center, the event "Li Delun in Philadelphia: Ethnography, Archives, and Music across the Pacific" explores his 1973 collaboration with the Philadelphia Orchestra and his underrecognized contributions to classical music in North America. Through a symposium, pop-up exhibit, and recital, the event fosters interdisciplinary conversations between scholars, filmmakers, creative writers, and musicians while also addressing misconceptions of Chinese artistic practice. A string quartet featuring Rosalind Zhang, Li's granddaughter; and Booker Rowe and Davyd Booth, participants of the 1973 concerts, will conclude the day and will show the transnational and intergenerational musical connections that continue.



Li Delun (cont.)

This event is organized by Shelley Zhang 张莎, a PhD candidate in Ethnomusicology at the University of Pennsylvania. Born in Hunan, raised in Toronto, and trained as a Western classical pianist, Shelley is committed to cultivating greater understanding of Chinese musicians in the English language and diversifying scholarship. Her dissertation research focuses on the transnational careers of Chinese musicians who were born during the one-child policy and who are influenced by intergenerational traumas from the Cultural Revolution.

Report on Professor Siu-wah Yu's Keynote Speech: “The Development of Cantonese Music in Hong Kong Opera Troupe: Musicians and Conservatory-trained Musicians”

Priscilla Tse, School of Chinese Opera, The Hong Kong Academy for Performing Arts

On June 19, 2021, Professor Siu-wah YU (余少華) gave a keynote speech entitled “The Development of Cantonese Music in Hong Kong: Opera Troupe Musicians and Conservatory-trained Musicians” (粵樂在香港的發展：棚面與學院) in the one-day symposium “Performance Styles of Cantonese Music: Transmission and Variations” (粵樂的演奏風格：傳承與變奏) at the Hong Kong Academy for Performing Arts (HKAPA). Co-presented by the Centre for Chinese Music Studies of the Chinese University of Hong Kong and the Schools of Music and Chinese Opera of the HKAPA, this event also featured a roundtable discussion with two *gaohu* masters—Mr YU Qiwei (余其偉) and Mr KO Yun-hung (高潤鴻)—three student presentations, and a concert.

Since the beginning of the twentieth century, Cantonese music (*yueyue* 粵樂 or *Guangdong yinyue* 廣東音樂) pieces have been played and appropriated in various ways. While they are widely used in Cantonese opera (*yueju* 粵劇) and Cantonese operatic song (*yuequ* 粵曲), some tunes are borrowed by pop song writers. Even within the traditional music context, different styles such as the “hard-bow” ensemble (*yinggong* 硬弓), “soft-bow” (*ruangong* 軟弓) ensemble, and “spirited music” (*jingshen yinyue* 精神音樂) are distinguished by their unique instrumentations, timbres, performance techniques, and ornaments.

In his keynote speech, Yu took on a comparative approach to study two seemingly exclusive groups of musicians of Cantonese music, namely opera troupe musicians (*pengmian yueshi* 棚面樂師) and conservatory-trained musicians (*yinyue xueyuan yueshi* 音樂學院樂師). He added that this comparative studies is not to show that one is superior to another. Rather, his intention is to juxtapose the differences and similarities of the histories of two kinds of musicians of Cantonese music. An experienced academic speaker for general public, Yu saw the need to clarify that scholars' primary roles is neither to make value judgments nor to rank these styles or performance practices. Instead, what scholars should contribute is to present a “comprehensive narration” with minimal biases.

Professor Siu-wah Yu's Keynote Speech (cont.)



Credit: Centre for Chinese Music Studies (CCMS), The Chinese University of Hong Kong

Throughout his talk, Yu attempted to deconstruct the dichotomous relationship between opera troupe musicians and conservatory-trained musicians. He observed that these two types of musicians are often misunderstood to represent two different musical practices and phases of the development of Cantonese opera music, of which opera troupe musicians predate the conservatory trained. He emphasized that they coexist and share the same repertoire since the beginning of the twentieth century. What they represent are different performance practices, ways of transmission, and styles. More importantly, he argued that they both change over time and develop in their own directions. For conservatory-related history, he traced back to Zheng Jinwen (鄭覲文), Liu Tianhua (劉天華), Datong Music Society (大同樂會), and Society for Improving National Music (國樂改進社) in the 1920s. For opera troupe ensemble, he took an in-depth study of early publications of Cantonese music and showed that instrumentation and size of Cantonese opera accompanying ensembles also underwent significant changes over the first half of the twentieth century. It is noteworthy that while the conservatory practice is usually perceived as modern and progressive, opera troupe ensemble is never static but ever-changing. Moreover, Yu concluded his talk with the statement that the increasing engagements of conservatory-trained musicians in the Cantonese opera industry since the 1980s have also blurred the line between the two musician identities manifested by their performance practices and styles.

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About ACMR

The Association for Chinese Music Research (ACMR) serves as a forum for the exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly though not exclusively to those living in North America, ACMR holds an annual meeting in conjunction with the annual meeting of the Society for Ethnomusicology.

ACMR's online discussion group is hosted by the University of Hawai'i. To send messages to the list, please use the address acmr-l@lists.hawaii.edu. If you have any questions about the list, write to Ted Kwok at tedk@hawaii.edu.

ACMR Newsletter is published twice a year in spring and fall. We encourage ACMR members to submit the following kinds of materials: notices of recent publications and recently completed dissertations or theses, announcements of and reports on scholarly and performing activities, news of institutions and individuals, as well as views and opinions on any matter relevant to ACMR. Please send all materials and enquiries to ACMRnewsletter@gmail.com. Back issues are available at <http://acmr.info/>.

Membership Reminder

We encourage your new membership and renewal for the 2021-22 period. Current membership dues are \$15 for those in professional positions and independent scholars, and \$10 for students. Please define your status when paying. Please notify us of address and email changes. Payment can now be made through the ACMR PayPal account. If you

wish to pay through this method, send Alec McLane a request for a PayPal invoice and currency type (e.g. Hong Kong Dollars) at amclane@snet.net. Otherwise, make your payment by check to ACMR and mail to:

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